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tributions from the States. The work of Professor Fogel is a valuable addition of most carefully selected and thoroly sifted material which cannot fail to be of great assistance to the student of folklore, for the time is here when we must not be content with merely accumulating, but must turn to the task of analyzing and interpreting the huge harvest of popular mythology and superstition which has been garnered in the past century.

TAYLOR STARCK.

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The Contemporary Drama of Ireland. By ERNEST A. BOYD.
Boston, Little, Brown & Co., 1917. Pp. viii + 225.

Mr. Ernest A. Boyd has prepared for the Contemporary Drama Series, under the general editorship of Professor Richard Burton, a volume on the Irish Drama, uniform with the work recently published by Professor Thomas H. Dickinson, *The Contemporary Drama of England*. Mr. Boyd was more fortunate than Professor Dickinson in having a single, well-defined dramatic movement as the theme of his little book—a theme covering a shorter period and with less manifest affiliation with the preceding corpus of dramatic composition. He traces the development of the drama in Ireland from the founding of the Irish Literary Theatre in 1899 to the present time. Professor Dickinson had the less pleasant task of calling to our attention sundry artistic crimes that alleged English playwrights had committed in the name of drama during the earlier years of the Victorian age.

Mr. Boyd's opening chapters, outlining the first efforts of Edward Martyn, George Moore, and William Butler Yeats, are followed by a well-digested account of the Irish National Theatre and a fairly detailed summary of Mr. Yeats' poetic contributions to the movement. The plays of John M. Synge and of Padraic Colum are adequately treated in a chapter entitled "The Impulse to Folk Drama." In a chapter on "Peasant Comedy" is a review of the plays of Lady Gregory and William Boyle, while all the remaining writers are more summarily treated as "Later Playwrights" or in the following chapter on the Ulster Literary Theatre. It may be questioned whether George Fitzmaurice deserves

as much attention as Mr. Boyd gives him, or whether, on the other hand, T. C. Murray and Norreys Connell should be dismissed with a few lines. Connell, in fact, is not even mentioned in the extensive bibliography appended to the book and only two of his plays are named in the text.

Although Mr. Boyd has evidently taken pains with his bibliography, there are several slips and omissions that should be noted. On p. 60 we are told that Yeats revised *The Land of Heart's Desire* in 1912; on the opposite page that the revised version was produced in 1911, which is correct, as the revival occurred at the Abbey Theatre, Dublin, on February 16, 1911. There is apparently no reference whatever in text or bibliography to William Boyle's *The Love Charm*, produced at the Abbey Theatre, September 4, 1911, nor to his recent play, *Nic*, played at the same theatre on October 25, 1916. Lord Dunsany's *The Gods of the Mountain* is adequately treated in the text, but is omitted (p. 202) from the list of his works. Other omissions are St. John G. Ervine's *Compensation*, produced 1911 in London, and Lady Gregory's first play, *Twenty-five*, which is mentioned in the text. The same holds true of Edward Martyn's *The Place Hunters*. *The Enchanted Sea* of the text (pp. 22, 27) becomes *An Enchanted Sea* (p. 204) when it reaches the bibliography. Rutherford Mayne's play, *If*, is mentioned, both in text and in bibliography, as produced in 1915. The correct date is Belfast Opera House, November 25, 1913. Mayne's *Evening*, produced at the same theatre on March 2, 1914, is not mentioned.

T. C. Murray's first play, *The Wheel of Fortune*, produced at Cork, December 2, 1909, is ignored in the text, though listed in the bibliography. No reference is made, however, to the revised version, *Sovereign Love*, produced at the Abbey Theatre, September 11, 1913, and at the Court Theatre in London, June 8, 1914. Seumas O'Kelly's play, *The Stranger*, is twice mentioned in the text (pp. 149, 150) but is not listed (p. 205). O'Kelly's *Driftwood*, played at the Gaiety Theatre, Manchester, October 11, 1915, is apparently not familiar to Mr. Boyd. The date of O'Kelly's *The Bribe* is not 1914, as given, but Abbey Theatre, December 18, 1913. To the list of Lennox Robinson's plays should be added *The White-headed Boy* (Abbey Theatre, December 13, 1916), which was produced after Mr. Boyd compiled his bibliography.

In dating the publication of Synge's *In the Shadow of the Glen* and *Riders to the Sea* as 1905, Mr. Boyd has overlooked the earlier appearance of these plays in *Samhain*, December, 1904, and October, 1903, respectively.

It would be unjust if these comments led to the inference that Mr. Boyd's bibliography has been carelessly done. There are innumerable opportunities for minor errors in dealing with the date of production and publication of plays, and no bibliographer of contemporary drama can print his material with absolute confidence in the accuracy of his data.

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Ludovico Ariosto: Gli Studenti (Commedia) con le Continuazioni di Gabriele e Virginio Ariosto. A cura di ABDELKADER SALZA. Città di Castello: Casa Editrice S. Lapi, 1915. 16mo., lxxv + 182 pp.

This is the best modern edition of Ariosto's so-called *La Scolastica*. It comprises a preface, an appendix containing variants, Ariosto's *Gli Studenti* (unfinished), and the continuations by his brother, Gabriele, and his son, Virginio. Virginio's work, hitherto thought lost, has been discovered by the editor in a new ms. in the Biblioteca Nazionale at Florence.

The preface, in seven chapters, deals with the sources of the present text, and contains a detailed description of the new ms., a bibliography, and an historical account of the play (Chap. i), including its completion by the Ariosti. Salza's bibliography of editions of *La Scolastica* (Chap. ii) is the most nearly complete ever published, but not reliable. He appraises the various editions of *La Scolastica* (Chap. iii), in many cases giving their history. He describes in detail (Chap. iv) Gabriele's ms. of *La Scolastica*, in the Bib. Comunale at Ferrara; the various editions founded upon this ms., none of which he considers of value; and the new ms., *L'Imperfetta*, which he has discovered. He studies the sources of his edition (Chap. v), which he entitles as Ariosto intended—*Gli Studenti*. (The author's title was, exactly, *I Studenti*.) The text is based on Virginio's newly discovered ms., *L'Imperfetta*, and also